

# *The Color Book*



**Jones & Dillingham Co.**

**SPOKANE, WASH. - GREAT FALLS, MONT.**

**LEWISTON, IDAHO**

# SPECIFICATIONS

## FOR

### PAINTING AND DECORATING EXTERIORS AND INTERIORS

#### ILLUSTRATED IN

## THE COLOR BOOK

| Illustration    | Color                     | Color<br>Number             | Material                            |
|-----------------|---------------------------|-----------------------------|-------------------------------------|
| Page 6          | Body.....                 | 1 Part Nile Green.....      | *1047 Geco 100% Pure Paint          |
|                 |                           | 2 Parts Cream.....          | *1013 do                            |
|                 | Trim.....                 | Outside White.....          | *1003 do                            |
|                 | Shutters.....             | Nile Green.....             | *1047 do                            |
|                 | Roof.....                 | Light Brown.....            | *3269 Geco Shingle Stain            |
| Page 7<br>Upper | Body.....                 | Pearl Gray.....             | *1039 Geco 100% Pure Paint          |
|                 | Trim.....                 | Outside White.....          | *1003 do                            |
|                 | Shutters.....             | Nile Green.....             | *1047 do                            |
|                 | Roof.....                 | Pompeian Red.....           | *1069 do                            |
|                 |                           | or Red Oxide.....           | *3268 Geco Shingle Stain            |
| Page 7<br>Lower | Body.....                 | 1 Part Nile Green.....      | *1047 Geco 100% Pure Paint          |
|                 |                           | 1 Part Colonial Yellow..... | *1015 do                            |
|                 | Trim.....                 | Outside White.....          | *1003 do                            |
|                 | Sash.....                 | Bronze Green.....           | *1053 do                            |
|                 | Shutters.....             | Pompeian Red.....           | *1069 do                            |
|                 | Roof.....                 | Pompeian Red.....           | *1069 do                            |
|                 |                           | or Red Oxide.....           | *3268 Geco Shingle Stain            |
| Page 8          | Body.....                 | Colonial Yellow.....        | *1015 Geco 100% Pure Paint          |
|                 | Brick.....                | Yellowstone.....            | *1033 do                            |
|                 |                           | or Cream.....               | .... L & S Portland Cement<br>Paint |
|                 | Trim.....                 | Outside White.....          | *1003 Geco 100% Pure Paint          |
|                 | Shutters.....             | Sky Blue.....               | *1043 do                            |
|                 | Roof.....                 | Medium Brown.....           | *1061 do                            |
|                 |                           | or Dark Brown.....          | *3270 Geco Shingle Stain            |
| Page 9<br>Upper | Body.....                 | Cream.....                  | *1013 Geco 100% Pure Paint          |
|                 | Trim.....                 | Outside White.....          | *1003 do                            |
|                 | Shutters.....             | Nile Green.....             | *1047 do                            |
|                 | Roof.....                 | Willow Green.....           | *1049 do                            |
|                 | Chimney.....              | Cherry Red.....             | *1073 do                            |
|                 |                           | or Red.....                 | *3867 Geco Cement-O-Light           |
| Page 9<br>Lower | Body.....                 | Buff.....                   | *3865 Geco Cement-O-Light           |
|                 |                           | or Brown.....               | .... L & S Portland Cement<br>Paint |
|                 | Trim.....                 | Willow Green.....           | *1049 Geco 100% Pure Paint          |
|                 | Doors and<br>Windows..... | White.....                  | *1003 do                            |
|                 |                           |                             |                                     |
| Page 10         | Body.....                 | Outside White.....          | *1003 do                            |
|                 | Trim.....                 | Nile Green.....             | *1047 do                            |
|                 | Roof.....                 | Bronze Green.....           | *1053 do                            |
|                 |                           | or Dark Green.....          | *3266 Geco Shingle Stain            |

| Illustrations    | Color                      | Color Number            | Material                       |
|------------------|----------------------------|-------------------------|--------------------------------|
| Page 11<br>Upper | Body.....                  | Yellowstone.....        | *1033 Geco 100% Pure Paint     |
|                  | Trim.....                  | Outside White.....      | *1003 do                       |
|                  | Shutters.....              | Permanent Green.....    | *1051 do                       |
|                  | Roof.....                  | Pompeian Red.....       | *1053 do                       |
|                  |                            | or Red Oxide.....       | *3268 Geco Shingle Stain       |
| Page 11<br>Lower | Body.....                  | French Brown.....       | *1063 Geco 100% Pure Paint     |
|                  | Trim.....                  | Outside White.....      | *1003 do                       |
|                  | Shutters.....              | Nile Green.....         | *1047 do                       |
|                  | Roof.....                  | Buff.....               | *1021 do                       |
|                  |                            | or Gray.....            | *3267 Geco Shingle Stain       |
| Page 12          | Body.....                  | Colonial Yellow.....    | *1015 Geco 100% Pure Paint     |
|                  | Trim.....                  | Outside White.....      | *1003 do                       |
|                  | Roof.....                  | Pompeian Red.....       | *1069 do                       |
|                  |                            | or Red Oxide.....       | *3268 Geco Shingle Stain       |
| Page 13<br>Upper | Body.....                  | Cream.....              | *1013 Geco 100% Pure Paint     |
|                  | Trim.....                  | Sky Blue.....           | *1043 do                       |
|                  | Roof.....                  | Buff.....               | *1021 do                       |
| Page 13<br>Lower | Body and Trim.....         | Outside White.....      | *1003 do                       |
|                  | Shutters.....              | Dark Blue.....          | *1045 do                       |
|                  | Roof.....                  | Pompeian Red.....       | *1069 do                       |
|                  |                            | or Red Oxide.....       | *3268 Geco Shingle Stain       |
| Page 16          | Walls.....                 | Buff.....               | *2106 Geco Flat Wall Finish    |
|                  | Ceilings.....              | Cream.....              | *2105 do                       |
| Page 17<br>Upper | Walls.....                 | Cream.....              | *2105 do                       |
|                  | Ceiling.....               | White.....              | *2101 do                       |
|                  | Doors and<br>Stairway..... | White.....              | *2301 Vesta Light Enamel       |
|                  |                            |                         |                                |
| Page 17<br>Lower | Walls.....                 | Buff.....               | *2106 Geco Flat Wall Finish    |
|                  | Ceiling.....               | Ivory.....              | *2103 do                       |
|                  | Doors and<br>Stairway..... | White.....              | *2301 Vesta Light Enamel       |
|                  |                            |                         |                                |
| Page 18          | Walls.....                 | 1 Part Gray.....        | *2111 Geco Flat Wall Finish    |
|                  |                            | 1 Part Cream.....       | *2105 do                       |
| Page 19<br>Upper | Walls.....                 | Ivory.....              | *2103 do                       |
|                  | Over Glaze.....            | Green Gray.....         | *2103 do                       |
|                  | Ceiling.....               | Ivory.....              | *2103 do                       |
|                  | Woodwork.....              | Light Gray.....         | *2262 Rayonite Eggshell Finish |
| Page 19<br>Lower | Walls.....                 | Buff.....               | *2106 Geco Flat Wall Finish    |
|                  | Ceiling.....               | Ivory.....              | *2103 do                       |
|                  | Woodwork.....              | Ivory.....              | *2253 Rayonite Eggshell Finish |
| Page 20          | Walls.....                 | 1 Part Parchment.....   | *2109 Geco Flat Wall Finish    |
|                  |                            | 1 Part Ivory.....       | *2103 do                       |
|                  | Ceiling.....               | Ivory.....              | *2103 do                       |
|                  | Woodwork.....              | Brown Mahogany.....     | ..... Geco Oil Stain           |
| Page 21<br>Upper | Walls.....                 | 1 Part Apple Green..... | *2119 Geco Flat Wall Finish    |
|                  |                            | 1 Part Ivory.....       | *2103 do                       |
|                  | Ceiling.....               | Cream.....              | *2105 do                       |
|                  | Woodwork.....              | Pico Gray.....          | *2264 Rayonite Eggshell Finish |



# *The Outside of the House*

*More folks see the outside of your house than the inside. It is therefore quite the thing to keep it looking its best EXTERNALLY as well as internally. The modern trend is toward more colorful exteriors in keeping with decoration inside the house.*

THE home owner of today has a distinct advantage over the chap who used to paint his house ivory and green just because he saw one painted that way over on Maple Street which he liked pretty well.

Modern home makers have become students of color. Color is very largely in their thoughts. In fact, it comes close to dominating their lives. They know much more about its use than their brothers and sisters of the nineties.

We have taken this color business with gay seriousness—we demand color in everything from sauce pans to bath tubs—from underwear to movies.

For quite some time we have reveled in the delights of color adventuring among the things inside the home—now we are seeking new worlds to conquer in applying the rejuvenating effects of color to the home exterior.

Proper choice of color for the outside of the house has much to do with its appearance. While repainting regardless of color would be beneficial from the standpoint of preservation, a careful choice of colors is much more to be desired, for much of the good we receive from a newly painted home is the keen

enjoyment of its beauty. The greater its beauty, the keener the enjoyment—and the more lasting.

The modern trend is toward brighter, gayer hues. When we think of it, the dull, monotonous tones of several years ago were quite depressing. How much more cheerful, more livable are the bright new colors we have today.

Of course, brilliant colors for exteriors should be used with discretion. They are hardly appropriate for large areas. The more pretentious homes can employ white, ivory and some of the lighter tints to advantage where the deeper hues would be fatal to good taste. The more intense colors can be used (with discretion) in the trim.

On the other hand the smaller home can be more free in its employment of the brighter colors, relieving them with contrasting colors in the trim. Distinctive effects are secured by the use of two colors or different shades of the same color on such appurtenances as shutters. And doors take on the color of the trim instead of matching the body of the house or remaining in their coat of varnish.

Where there is an exterior chimney a delightful effect is secured by painting

it white, gray or the color of the general trim. And the roof—don't overlook the roof in your planning. If it is already colored, as many of the later-day roofs are, the colors for the house under it must of course be chosen to harmonize; but if the roof be neutral in tone it should be painted or stained in keeping with the color scheme selected for the body of the house.

## ***What Colors Shall We Select?***

As to the colors proper for your own home, these should be determined not only from personal preference but also from the standpoint of fitness.

However, it is not difficult to choose a pleasing color scheme. The same common sense, the same regard for appropriateness that is used in selecting colors for interior decoration, will safely guide you in choosing colors for the exterior.

Color should be used to bring out architectural design—the spots to be accentuated should be given the brighter, stronger colors. The trim usually is lighter than the body. With the wide range of colors, tints and shades now available for every

surface, the home owner has an excellent opportunity to express his individuality in renewing the exterior.

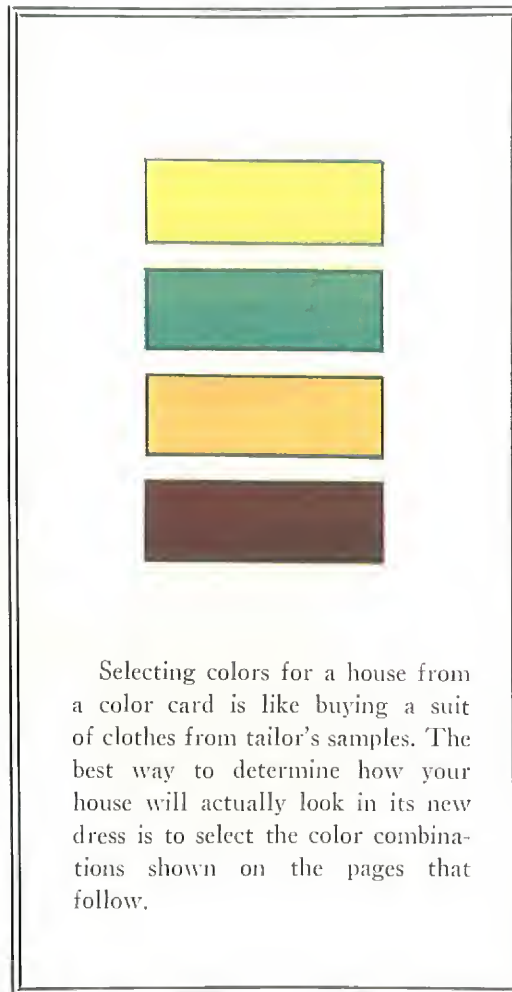
Several excellent examples of modern exterior decorating are given in the following pages. These views, in full color, will be of great assistance in selecting a color scheme for your own home. They can be adapted to all sizes and styles of homes and are authentic.

## ***A Word About Paint***

After you have selected the colors that are to transform the appearance of

your home the next step is to insure permanency in the beauty that has been created. This can be done only by selecting paint of good quality. Quality paint not only goes farther in the application, but it looks better and lasts many years longer than poor quality paint. For the sake of economy, better appearance and more years of satisfaction, buy good paint.

The best paint is always the cheapest in the long run. It covers more square feet to the gallon than inferior paint, and it wears longer.



## If You Like Green



The lighter shades of green are excellent for body colors. Green is a clean, cool color that will enhance the appearance of almost any size home. Here are shown three treatments for different kinds of homes. Whether or

not your home is represented in any of these types, you will find any one of the combinations adaptable. Below we point out the features that help make these houses so attractive. Study and apply the principles they teach.

In the home on this page note how door frame and settle are emphasized by the use of white, which also snaps out the window frames and flower boxes. White tends to enlarge—an effect that this smaller home can well stand. The darker green of the shutters repeated on the door lends the finishing touch to this delightful picture. The brown stain on the shingle roof gives the desired touch of brighter color.

The home at the top of the opposite page stands close to the street and green is a wise choice because it tends to blend into the background. A plentiful use of white in the trim relieves the danger of too much green and provides a bright, cheerful welcome at the colonnaded door. Two tones of green are used on the shutters — and a reddish brown roof gives needed variety in color.

In the cheery little home at the bottom of the opposite page the dark red of the roof has been repeated in the shutters. Good use has been made of a darker shade of green for the sash while the window frames and the rest of the trim have been done in white. The chimney has also been made a part of the picture in its coat of bright red. It has become almost a rule to have the portico entrance in white.



# The Color Book



## Three Widely Different Styles



Is your home the "gable end to" type, the Hastings—on—the—Hudson, or the California stucco? Anyway, here is variety for you. These homes are representative of the vogue for cheer-

fulness in decoration. They all have a warm and friendly look for which paint is largely responsible. You just know that these folks are prosperous too—not the least valuable feature of painting!

The doorway is the architectural feature of the home shown above. Its dignity and beauty are accentuated by painting in purest white. Color would have been out of place here. And so as not to detract from the entrance's position of importance the immediate surrounding surface is done in a neutral tan. Then for cheerfulness a bright yellow is used on the main body with telling effect. Trim is white—shutters, blue—roof, brown.

There is so much decorative woodwork about the house at the top of the opposite page that to have used a strong color for trim would have been fatal to the general effect. As it is, the white has given the needed dignity while the cream for the wide siding provides sufficient contrast. Note the use of dark green for roof with lighter green for shutters and the touch of bright red on the chimney.

A Spanish type house somehow looks like moulded sunshine, so this bright tan is a happy choice. Wherever other color is used it can be as strong as one likes for the spots are small. White is used most effectively on the full length windows and doors and on the trellis work. The blue tile fountain adds a spot of color that aids the general effect. The green trim is also well placed.



# The Color Book



## Colors That Fit



Some houses seem to fit their environment while others seem out of place. The color scheme for the exterior should be chosen with regard to the setting of the house. If it be framed in with trees, nature's own browns and

greens can be used to blend the home into the natural setting. Other homes in the immediate vicinity—and characteristic features peculiar to the neighborhood help determine what colors can be used to best advantage.

In the rather low house shown above, nestling there beneath the trees, no happier choice of color could have been made than green and white. It seems a part of nature itself with its dark green roof, its "stem" green shutters, the white of its body and the dash of brilliant red that is the chimney. The use of white has an enlarging effect which is not at all out of place here. Simple as this scheme is, it is mighty effective for this setting.

One will just keep looking at the roof on the house at the top of the opposite page. This is a small home in which the expanse of roof is broken by the dormer. The roof is dominant architecturally so it is emphasized by the use of brilliant color. The very strength of the color has an expansive effect, so the house is made to appear larger. The neutral tan of the body is a splendid foil for the roof.

In the house at the bottom of the page opposite brown is used to advantage, set off with white and light green. This home is much larger and presents a different problem from the one above. The prominence of the very wide double windows is relieved by painting the dividing strip in the same green as the shutters. It would have been a mistake to have painted the roof of this house the brilliant red of the smaller house.



# The Color Book



## A Touch of Blue



As a usual thing blue is to be used with discretion in the color scheme of a home exterior. A navy blue house would fairly shock our nerves but, thank heaven such perverted taste is rare. Blue

can be used effectively as a trim however, as is shown in the three views herewith. In the present vogue for more color the suggestions here given will be of unusual interest.

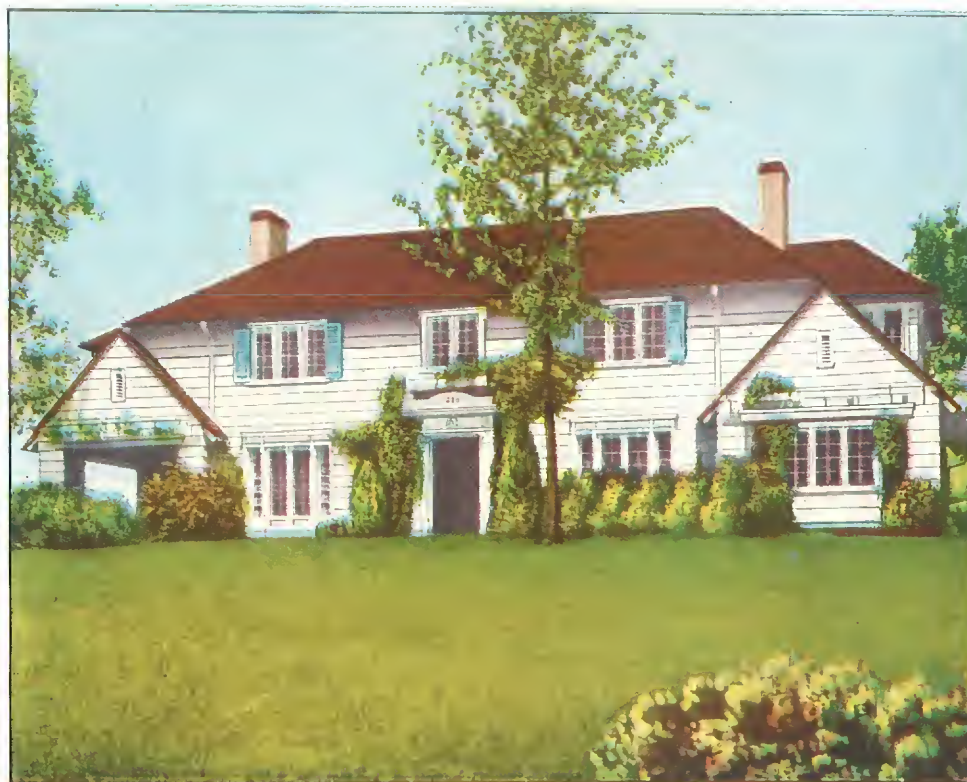
The house pictured above would suffer from plainness were it not for a somewhat unusual color treatment. A strong buff is used on the wide siding with door and portico in white. Shutters are in a medium shade of blue. It is in the roof that a difference in effect has been achieved, creating for this small home an air of distinction. The general color scheme is repeated on the chimney.

In the small home at the top of the opposite page blue is used in a distinctive manner. It combines well with the cream color of the wide siding and the brown tone of the roof. Where there is no more trim than this on a house it is safe to use blue, especially in combination with a buff, cream or tan. Avoid using in too large areas.

In the large home at the bottom of the opposite page blue is used only for the shutters. The red roof dominates this house which for its length sets low on the ground. The entire house is done in pure white, as the architectural design is such that a trim of separate color would detract from the dignity and the fine appearance.



# The Color Book



# *The Inside of the House*

*It is inside the house that the true home maker makes the most varied use of color. Every room offers new possibilities—new delights, new thrills. Colorizing the home is one of life's happiest adventures.*

**T**HE modern housewife is thoroughly in accord with the vogue for color; her greatest handicap is how to use color *properly*.

There is harmony and discord in color as in music, so the careful woman uses color discreetly, that she may not offend good taste.

Color harmony in itself is a science and while it would be a fine thing to be proficient in it, the woman in the home has other things to think of.

The professional interior decorator works with well defined color rules. These rules have to do with hue, value, intensity, color rhythm, spectrum scale; primary, secondary and complementary colors, the various harmonies and many other matters, the study of which would only succeed in giving the layman a headache for they are complicated.

There are, however, some very simple rules for the use of color that even the most inexperienced can apply and secure effects that are in harmony with correct practice. These rules which we will outline, together with the actual color illustrations given in this section of THE COLOR BOOK, will permit of your securing decorative effects in your home which will be at once charming and correct as well as practical.

## ***The Simple Rules of Color***

Primitive man and later groups such as our American Indians, used mostly the primary colors — red, blue and yellow. These are called *primary* because all other colors spring from them by intermixing. But the color work of the savage can scarcely be termed beautiful.

As civilization progressed colors came to have certain associations. The various tints and shades of green and blue became recognized as the "cool" colors, possibly because of their association with lakes, ice and foliage while, yellow, orange and red became known as "warm" colors probably because of our age-old association of these colors with fire and sunshine.

We make use of these associations, consciously or unconsciously, in applying color to the various rooms in our home. For instance, in a room facing the north where the sun has little chance to send its brightening rays we employ the lighter, warmer colors to make up for the deficiency. And how warm, gay colors do help in such a room!

Or, take the room to the south and west where the sun glares in the better part of the day—here we make use of



the blues and greens, the grays and their combinations. Thus is the effect of the glaring sun minimized.

Our choice of color will, of course, be partly governed by the purpose of the room, for while we might use a soft yellow in a bedroom, this would be, in most cases, too informal in a living room or dining room.

Other natural associations guide us against the wrong use of color. Intense colors, such as strong red, blue or green should never be used in large masses such as walls.

Such colors tend to make the room look smaller. To secure the opposite effect lighter and "grayed" tints should be used. These seem to recede—making the room appear larger.

Now, even if you like strong red or blue, or green, it is well to remember the living room or dining room are for the pleasure of your guests and their reactions are to be considered. In the more intimate rooms, where only the family penetrate, there you can revel in color to your heart's content.

Color is used to enhance interesting forms of furniture and architecture. It has another very important function—that of tying together seemingly unrelated units in our rooms such as odd pieces of furniture.

These considerations with regard to color are basic. We can't afford to ignore them. For further fundamentals we go to Nature, for Nature is the great source of inspiration for colorist and artist. Observe how she achieves stability by use of the low tones of green, brown and gray in Earth's carpet and then how she lightens the tones—as she

proceeds upward through bush and foliage finally using the lightest tones of all in expanse of sky and cloud.

Taking Nature as a guide then, we use the darker tones on the floor, a lighter range for the walls, lightest of all for the ceiling. Then, here and there a spot of brilliant color for contrast and to relieve possible monotony. As the scarlet tanager gives a dash of brilliance to a monotone brown bush, so does a bright red vase lend interest and life to a corner which otherwise might be dull.

Interest! That's it—make your rooms interesting. Give expression to your individuality with color. The possibilities are endless.

## *Rooms That Join*

And the color scheme for connecting rooms should be planned with the adjoining room in mind.

There should be no abrupt change—such a change would be disquieting and inartistic. Each room should be studied in its relation to other rooms so that in passing through them, or just looking through them we are conscious of a pleasing graduation of tone and color.

And we must not overlook the touches of brilliant color that give a finish to our color scheme—the smaller objects such as vases and candle-sticks and the inside of cupboards and drawers; the surprise element is valuable in decoration.

But there — enough of rules and generalizing—let us study some actual interiors that we may get a better idea of what it is all about.

## First Impressions



As your guest steps inside your door the impression she receives right then will be the most lasting, so it behooves us all to have our entrance halls, small or large, say "Welcome!" This means they must be bright, cheery and imma-

culate. And with the many new wall effects now possible to obtain this feeling of welcome and good cheer can easily be achieved. The views on this and the opposite page show "first impressions" that are most favorable.

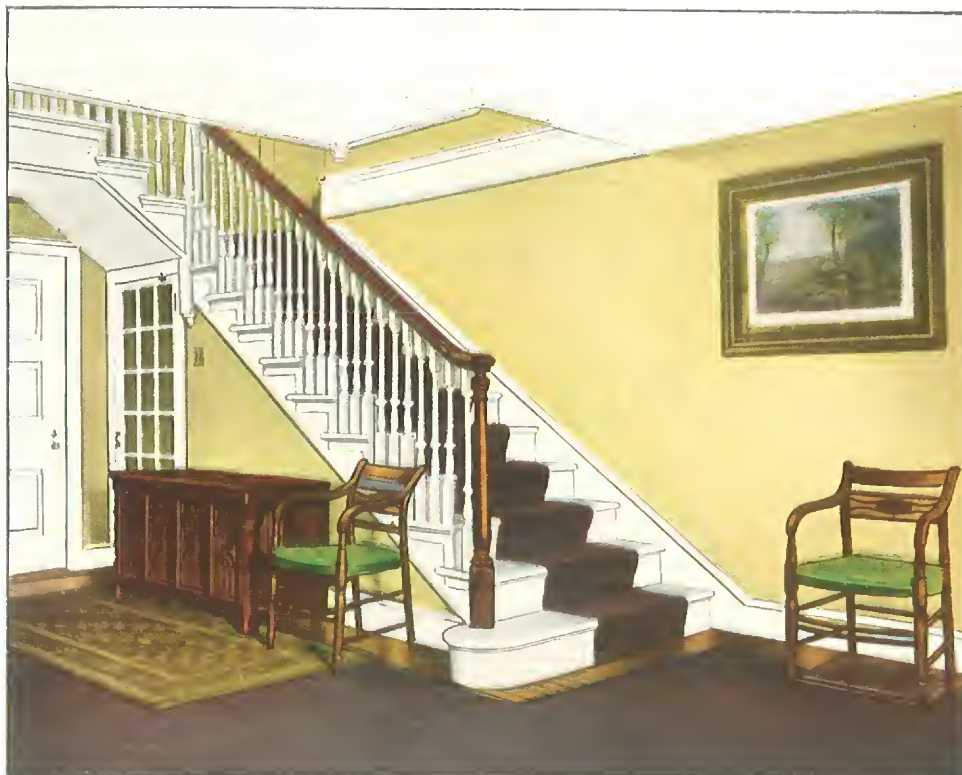
The entrance hall should be decorated with studied relation to adjoining rooms. In the one shown above the buff tone of the hall has been carried into the dining room. This neutral tone forms a perfect foil for rugs and furniture. Note that blue is the key color, emphasized in the chair fabric, in the vase and in the dining room rug. The green enamelled mirror in the dining room provides variety.

In the entrance hall at the top of the opposite page the cream colored wall has been relieved by the pure white of the stairway and this in turn is saved from monotony by the mulberry stair carpet. The same color is carried out in the floor carpet, cut to the shape of the hall with a marginal effect supplied by the varnished floor. Balance is secured by the clever placing of the picture and arrangement of furniture.

In the entrance hall pictured at the bottom of the opposite page contrast is secured by finishing the stair treads in a dark oak. The light tan of the painted walls together with the white stairway make this hallway cheerful by both natural and artificial light. The soft green stair carpet and the blue and yellow rug supply contrasting color. The tan tone of the lower hall has been carried into the upper.



# The Color Book



## Where Home Is Home!



As the entrance hall must say "Welcome!" so the living room must say "tarry awhile, and rest." Comfort is the key note for the living room—comfort and hospitality and good cheer. It is expressed in the furnishings, in the lighting, in the decoration. And because

the walls of a room form the most conspicuous feature, their treatment is important. In the views shown herewith note how the painted walls blend with everything in the rooms, an effect which anyone may achieve. Consider your walls as a background — you'll be safe.

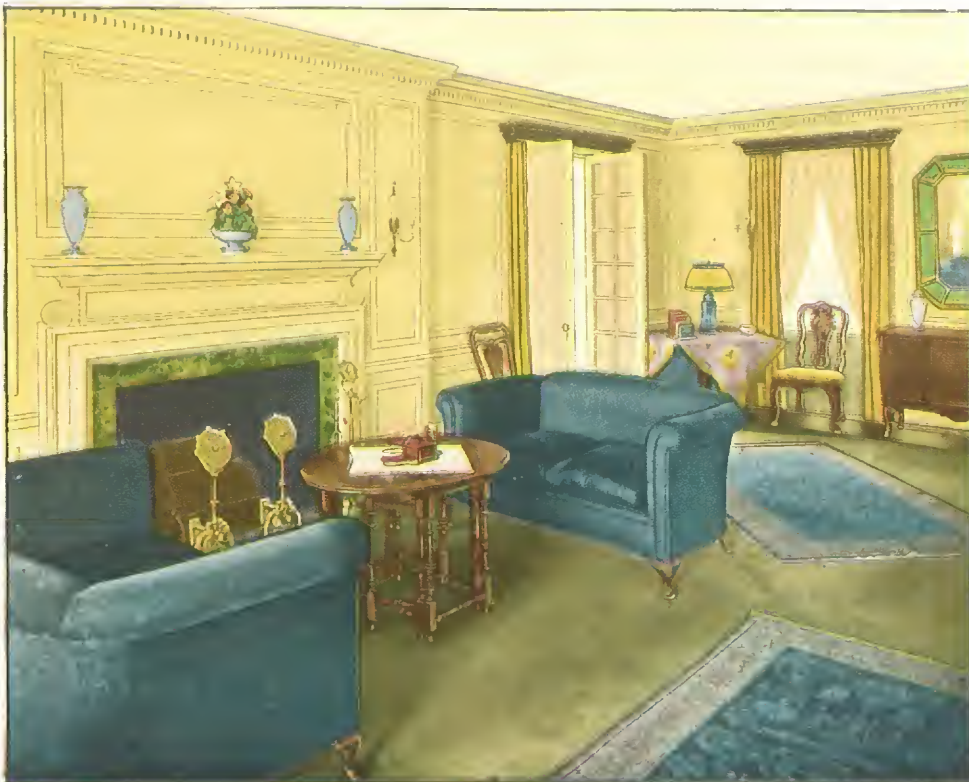
The walls should be considered as a frame for the "room picture"—or the background if you prefer. They should never be obtrusive. In the intimate corner shown above one is not conscious of the presence of the wall. Its neutral gray tone is a perfect background for the colorful furnishings. It would have been disastrous to have selected a stronger color for the walls.

In the delightful living room shown at the top of the opposite page, green has been chosen as the key color, starting with the textured wall in a delicate tint of green and carried out in the painted floor, in table top, piano scarf, candleabra and book ends. Contrasting color is furnished by the blue of the drapes, the red enamelled book cases and the mulberry upholstery. The rug is in harmonizing tones.

The charm of the more formal living room at the bottom of the opposite page lies in the handling of the walls. The walls are done in a rich warm buff with ceiling in an old ivory. The golden yellow overdrapes add a touch of richness. The taupe carpet forms a neutral base for rugs and furniture of blue. Blue mantel pieces and a green framed mirror complete the color ensemble.



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## Where Hospi- tality Reigns



It is in the dining room where the peak of hospitality is reached. And of all the rooms in the home here, where the inner man is appeased, should cheerfulness and happiness abound. Our dining room must therefore be just as

cheery as we can make it. And as its furnishings are limited we must depend largely on the walls for the desired effects. The painted wall, because of the variety of finishes at hand, is very much in favor and very appropriate.

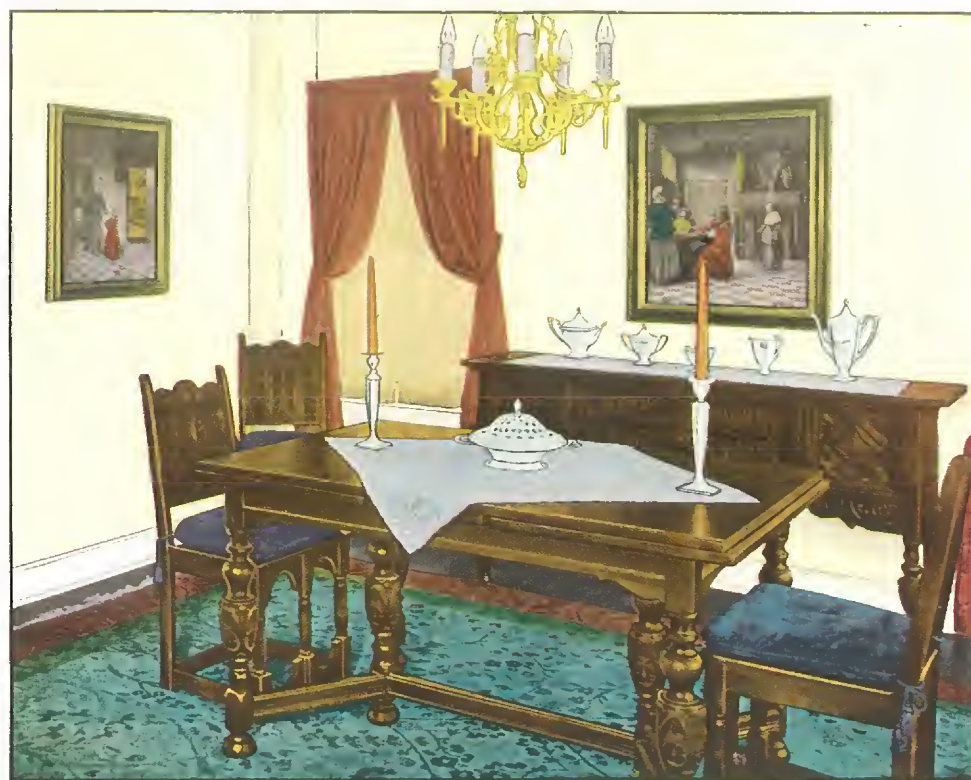
The feature of the dining room shown on this page is the dark, natural finish wood wainscoting. Above, the walls are finished in a rather warm color with ceiling in ivory. Yellow curtains with overdrapes in gray shade the steel framed windows. The walls and ceiling can be washed, which is a feature to reckon with. And at small expense the color scheme can be changed at will.

Cheerfulness has certainly been gained in the spacious dining room shown at the top of the opposite page. It would not be difficult to be gay and carefree here. The effect has been gained almost entirely by the treatment of the walls and ceiling—walls in a tint of apple green, ceiling in a cream color with baseboard and deep molding in a very pale gray. The door is also pale gray. The linoleum floor of course is varnished over.

In the cozy, intimate little dining room at the bottom of the opposite page the ivory walls tend to expand the room. They also diffuse the light both natural and artificial. Here the rug provides the color note of blue which is reflected in the upholstery of the chairs, while contrast is provided by the brownish red of the overdrapes. A silver service and well matched pictures give the finishing touch.



# The Color Book



## Where Dreams Are Made



One must be rather restrained in choosing color effects for those rooms in the home to which the public has access, but when it comes to the bedroom, formality can be dropped and we can express all the personality we

please. Color has come to the modern bedroom—the psychology of cheerfulness is inducing sound sleep and a happy awakening. The sanitary feature of painted walls is also a factor that is receiving greater consideration.

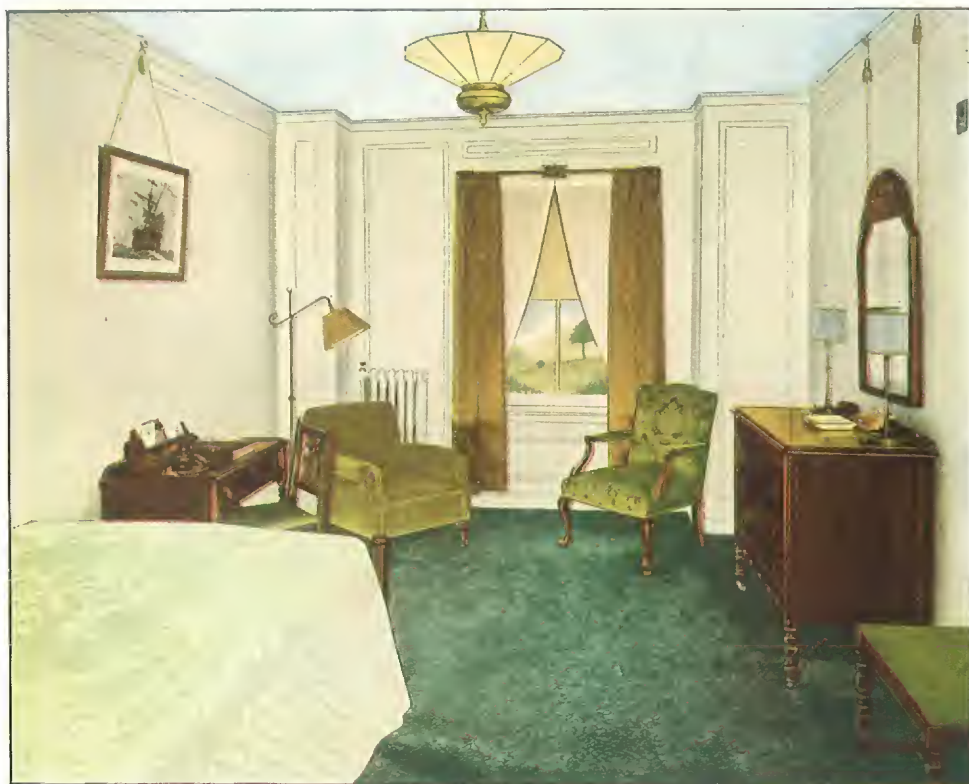
In the bedroom shown on this page the pleasing effect is gained from the enamelled furniture as well as the sponge-mottled wall. The mottled effect is easy for the amateur to attain. After the plain first coat is dry, paint of another tone is placed in a saucer and dabbed on with a sponge that has had one side cut flat. The ceiling in the above room is the same color as the undercoat on the wall. The trim is in white.

Another beautiful mottled effect is shown in the room at the top of the opposite page. This has been accomplished by working the pattern in a grayish green over a cream background. The ceiling is done in a delicate tint of green; woodwork is finished in white. Sheer lavender curtains let in the sunlight while gay rugs, chintz covered easy chair and perky little dresser lights add touches of brightness.

There is a quiet, restful dignity about the bedroom shown at the bottom of the opposite page that will have a strong appeal to many. This is a splendid treatment for a guest chamber—it bespeaks elegance, graciousness, comfort and beauty. The effect starts with the walls done in a bluish gray with a light blue ceiling. The blue carpet and the green upholstered chairs complete the harmonious effect. Here peace abides.



# The Color Book



## Where Work Is Play



The kitchen, more than any other room in the home, has undergone a complete transformation. It epitomizes the emancipation of womankind — for no longer is kitchen work considered drudgery. Rather it is a daily adventure

to be faced with gladness, for the kitchen has become one of the most interesting and colorful rooms in the entire house. Its resources are almost unlimited, its ingenuity is little short of marvelous, its decoration exquisite.

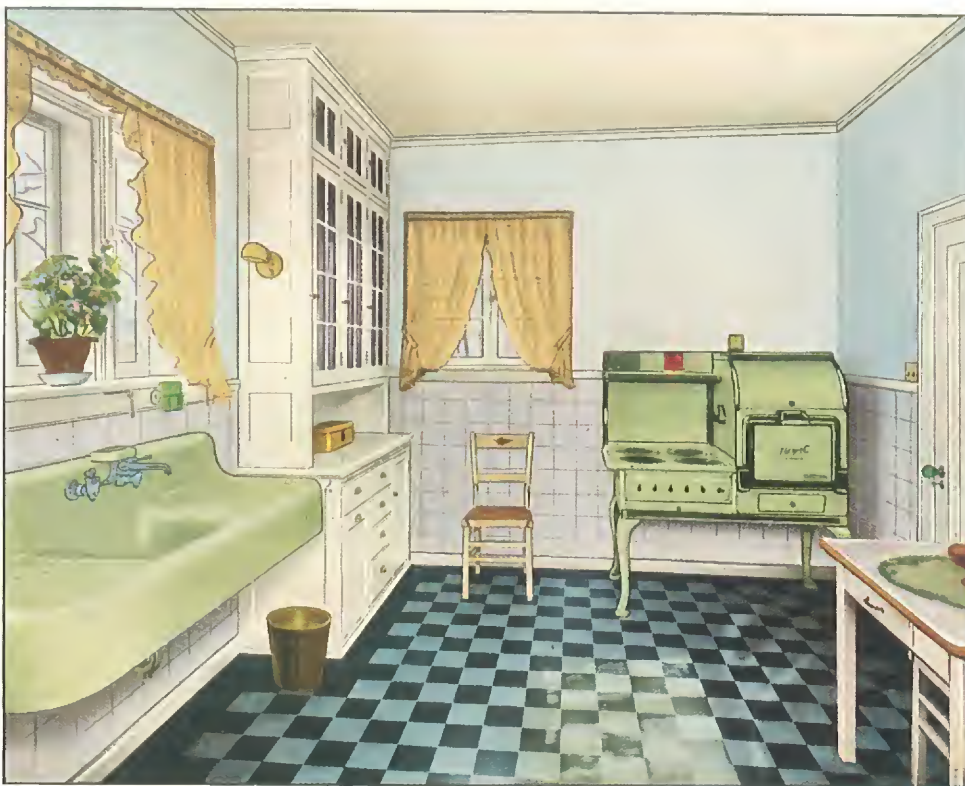
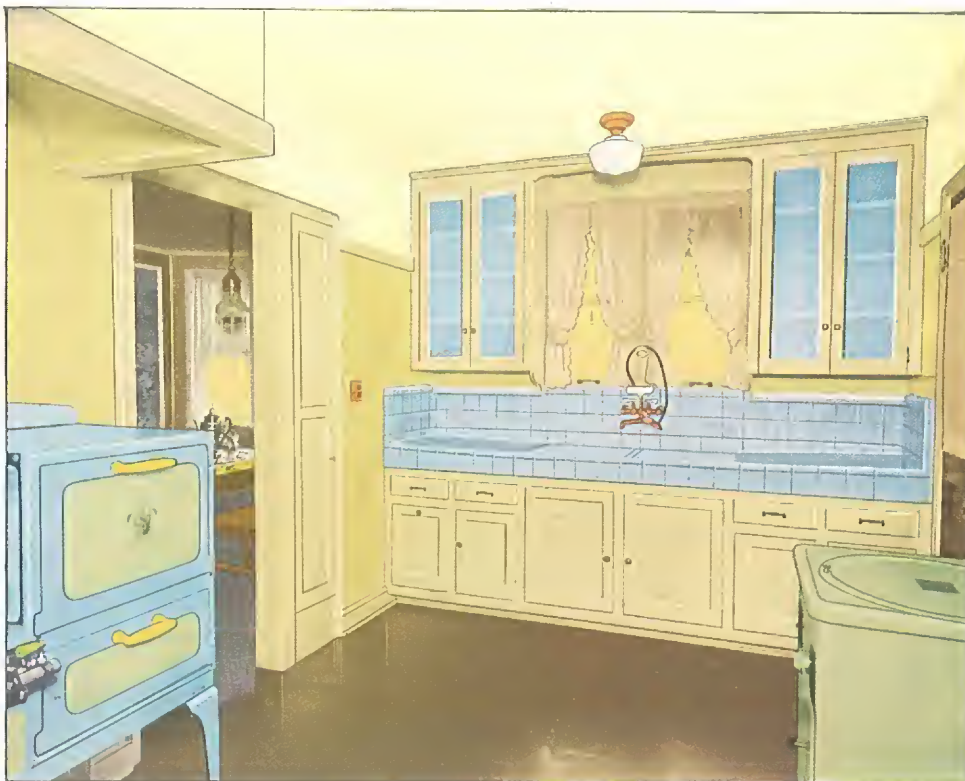
In the colorful little "workshop" shown above, the gay patterned linoleum floor is the starting point. Then the tan painted walls and the rose panels of the cupboards lead right up to the light ceiling. Trim, including that of the cupboards, is gray. The green of the tile about the sink is repeated on stove, clock and refrigerator. Orange and yellow curtains complete the colorful picture.

In the kitchen shown at the top of the opposite page the blue is made more effective by the use of a rather neutral tone of grayish tan on the woodwork and a light tint of green on the walls. The green is repeated on stove and refrigerator. Note the touch of orange in the light and water fixtures. The floor in this kitchen is enamelled. It will clean easily and not show soil readily.

To the many lovers of blue the kitchen at the bottom of the opposite page will be irresistible. The checkerboard linoleum on the floor is the dominating motif. The wainscoting is a bit lighter blue than the floor while the walls are still lighter. Ceiling and woodwork are in gray. The apron sink is in green to match the stove. The inside of the cupboard has been done in violet enamel.



# The Color Book



## Color Takes the Bath



Color certainly has taken possession of the room wherein we perform our ablutions. And why not? We have color in every other room and the bathroom is such a much-used room that, it too, should have its note of gayety. There seems to be no limit as to the color

combination pronounced acceptable. Much can be done to walls and floors to make old bathrooms modern, and the discriminating housewife will not neglect the bathroom, for it is an exponent of our standard of living. It usually is quite critically inspected.

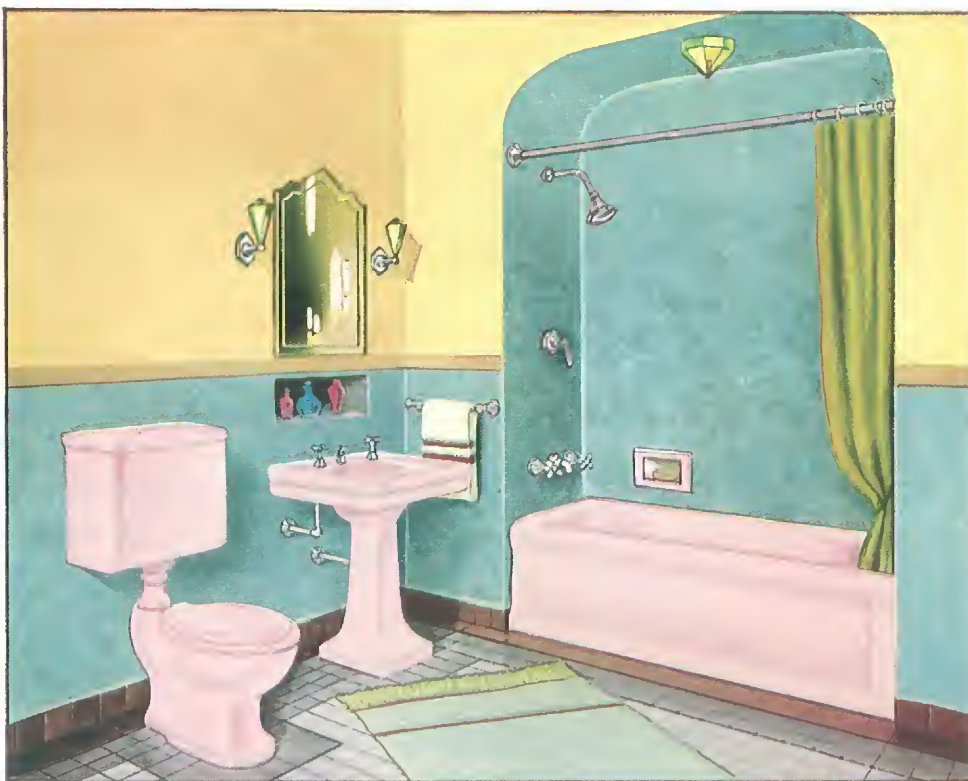
In the bathroom shown above, the owner has contented himself with a colorful tile floor and a two-tone brown wall and ceiling effect that is saved from monotony by the gleaming white of the porcelain accessories. The green of the floor is repeated in the shower curtain. In old bathrooms where the plastering has cracked, modern results can be secured by the installation of tile-board and plaster paint.

The bathroom at the top of the opposite page is more colorful. This leaves nothing to be desired in the mind of the devotee of modern color. The deep blue of the tub recess, repeated on the lower part of the wall is an excellent choice of color for a bathroom. The cream colored upper wall is a fine foil for this blue and the pink of tub, lavatory and closet bowl is in good color taste.

If there is any place in the entire home where color, brightness and vibrating life is to be expected, it is in the sunroom. We defy any one to "have the blues" in the sunroom shown at the bottom of the opposite page. Floor, hangings, furniture — all combine to create an atmosphere of the sun-drenched out-doors. Perhaps in no other room would we dare to combine bright red and yellow as it is here.



# The Color Book



# There's Magic in the Paint Brush

*The new household finishes are so easy to apply and come in such a range of colors that even the most inexperienced can produce beautiful results. On the following pages we show how color can be used to transform almost any article in your home.*



Look about your home — go from room to room and make mental note of the articles of furniture and decoration that could be completely transformed by an application of color.

Here is a table for instance, an heirloom but rather shabby looking. It is a jarring note in an otherwise perfect setting. Give it a coat of some bright enamel color and lo! it is the show piece of the room.

Again, in the bedroom is an accumulation of poorly matched pieces that are "simply impossible." Suppose you remove the tall mirror from the old-fashioned dresser, give it a coat or two of, say gray enamel and trim it in rose and tan. Then take the rest of the furniture in the room and give it similar treatment. When you have finished you will be astonished at the transformation—in place of the odd assortment of pieces, you have a matched bedroom suite that is right up to the minute in style and appearance.

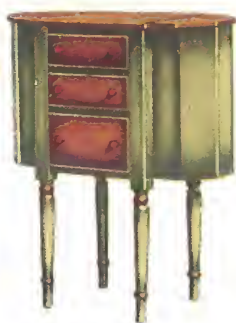
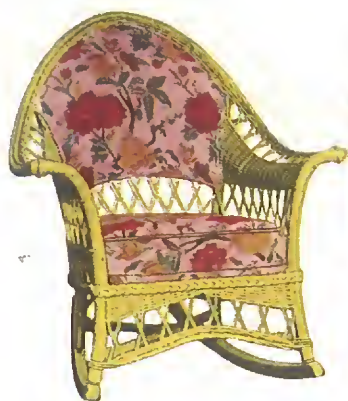
This is only one of the marvelous things you can do with a paint brush. There are literally hundreds of smaller objects that are waiting the magic touch of color—the breakfast set, the kitchen cabinet and the ice-box to be sure, but then there are the smaller things—the handles of the kitchen cutlery, the mop and broom handles, the coffee and tea canisters, shoe-trees, coat hangers, book-ends, the smoking set. Then the odd pieces of furniture—the end table, the sewing cabinet, the bookcases and racks, the waste-basket — you can think of others. And the painting is just loads of fun! And the cost is negligible.



In every home there are odd pieces of furniture that can be given many years of added usefulness by enameling. There is a wide selection of colors for every need that can be successfully applied by the most inexperienced.



# The Color Book



## ***Making Something From Nothing***

The ingenious housewife can perform wonders in creating articles of usefulness and beauty from things of little value — a gorgeous vase from an olive bottle, a jewel case from a cigar box, a set of expensive looking candlesticks from a "5 & 10 cent store" purchase.

And in the garden!—the rose trellis, the lawn swing, sprinkling can, hose reel, flower pots, croquet set—the uses of color are almost endless.

Some color schemes are given on these pages but they are only suggestive as there are so many possibilities in the average home for the transforming power of color that trying to illustrate them all is a hopeless task.

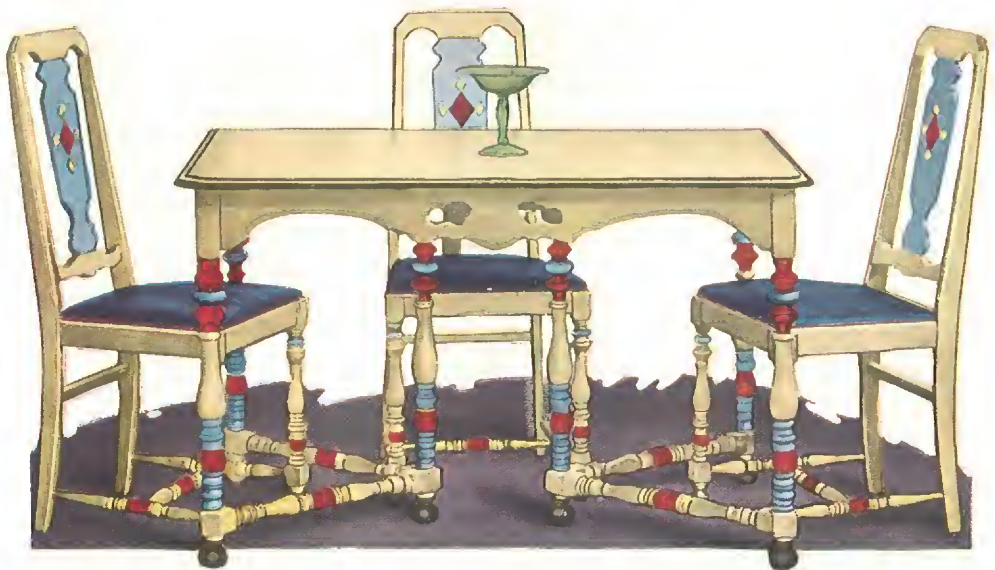


## *Things You Can Paint Without Experience*

You don't know what you can do until you try. Other women, entirely without experience have created effects such as are illustrated on these pages all reproduced from actual photographs. We can furnish the new enamels that work so easily that it is no trick at all to do a creditable job with them. You can tackle the breakfast set right after you get the children off for school—and can have it done ready for use by the time they come home, or at least by the middle of the afternoon. Try it, or some other furniture.



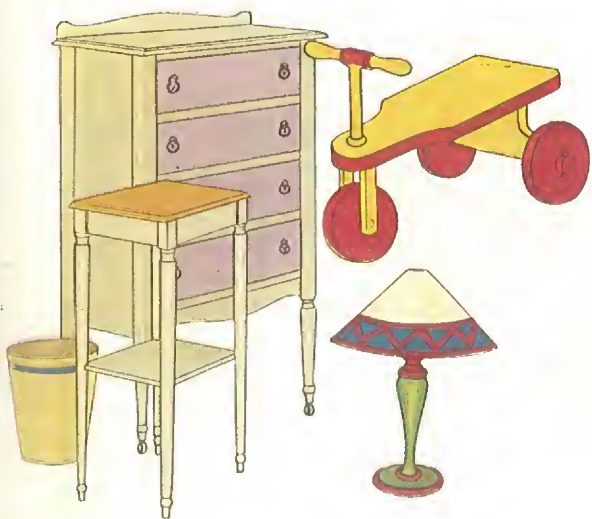
Try the small things first if you are not quite sure of yourself. Follow directions printed on every can and you can't fail. You will not only add value to your home furnishings, but find a lot of pleasure doing it.





These hard, durable enamels are ideal finishes for children's toys. Old toys are made bright and new again—and sanitary. They can be kept clean and they will have a fresh appeal to the kiddies. Ask to see the wide range of bright colors at your command.

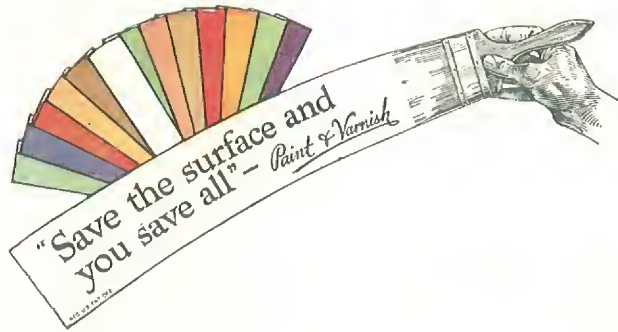
## The Color Book



It is a well-known fact that a spot or two of color will give individuality to a room. You will be surprised how a bright vase or a pair of painted candlesticks will liven up a dull corner. Get the color habit—it is a *good habit!*



Some of the old-fashioned bedroom suites when enamelled in the modern mode are far more beautiful than new suites in the natural woods.



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